

4- Tuba Mirum - El sonido maravilloso de la treompeta

Flute

♩ = 55 4 ♩ = 85

Fl.

Fl.

Fl.

Rit... ♩ = 70

p

Fl.

Rit... ♩ = 85

Fl.

Rit...

Fl.

Rit...

Fl.

Rit...

p

Fl.

43

5

Fl.

51

f

Fl.

55

Rit...

Fl.

58

$\text{♩} = 60$

Fl.

61

Fl.

65

Fl.

69

$\text{♩} = 60$

Fl.

73

77 Fl. 2 5 *pp*

86 Fl. *Rit...* 5

95 Fl.

99 Fl. *f*

102 Fl. *Rit...*

105 Fl. 60 11

118 Fl. *pp* *ff*

4- Tuba Mirum - El sonido maravilloso de la treompeta

Oboe

8

12

16

20

23

27

35

42

Rit...

p

Rit...

p

Rit...

p

Ob. 50

Ob. 54

Ob. 57

Ob. 60

Ob. 64

Ob. 68

Ob. 72

Ob. 76

Ob. 81

Ob. 89

f

Rit...

pp

Rit...

♩ = 60

2

5

5

Ob. 97

Ob. 101

Ob. 104

Ob. 118

pp *ff*

Rit...

f

$\text{♩} = 60$

11

4- Tuba Mirum - El sonido maravilloso de la treompeta

English Horn

♩ = 55 4 ♩ = 85

E. Hn.

8

E. Hn.

12

E. Hn.

16 *Rit...* ♩ = 70 *p*

E. Hn.

20 *Rit...* ♩ = 85 *p*

E. Hn.

23 *Rit...*

E. Hn.

27 5

E. Hn.

35 *Rit...* 2 3 ♩ = 60 *p* 3

E. Hn.

43 5

E. Hn.

50

51

52

53

54

f

E. Hn.

54

55

56

57


E. Hn.

57

Rit...

♩ = 60

E. Hn.



61

E. Hn.

65

E. Hn. ♩ = 60

69

70

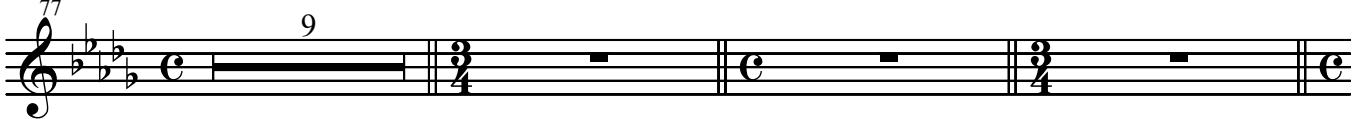
71

72


73

[illegible]

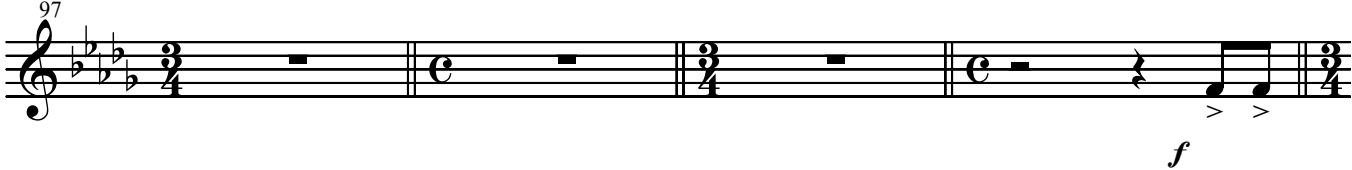
E. Hn. 77 9



E. Hn. 89 *Rit...* 5



E. Hn. 97



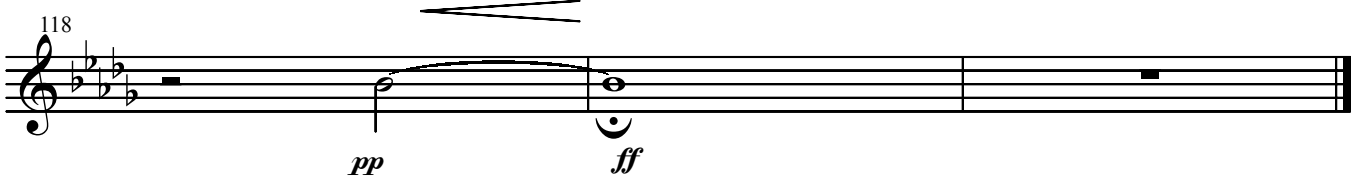
E. Hn. 101



E. Hn. 104 *Rit...* ♩ = 60 11



E. Hn. 118 *pp* *ff*



4- Tuba Mirum - El sonido maravilloso de la treompeta

Clarinet in Bb

♩ = 55 4

Bb Cl.

8

Bb Cl.

12

Bb Cl.

16 *Rit...* ♩ = 70 *p*

Bb Cl.

20 *Rit...* ♩ = 85

Bb Cl.

24 *Rit...* 5

Bb Cl.

32 *Rit...*

Bb Cl.

36 ♩ = 60 *p* 2 3 3

Bb Cl. 43 4 $\text{♩} = 85$ *mf*

Bb Cl. 50 *f*

Bb Cl. 54 *Rit...*

Bb Cl. 58 $\text{♩} = 60$

Bb Cl. 62

Bb Cl. 66

Bb Cl. 70 $\text{♩} = 60$

Bb Cl. 74

Bb Cl. 78 *p* 6

Bb Cl. 87 *Rit...* 5

Bb Cl. 95

Bb Cl. 99 *f*

Bb Cl. 103 *Rit.>* 60

Bb Cl. 107 11 *pp* *ff*


4- Tuba Mirum - El sonido maravilloso de la treompeta

Bassoon

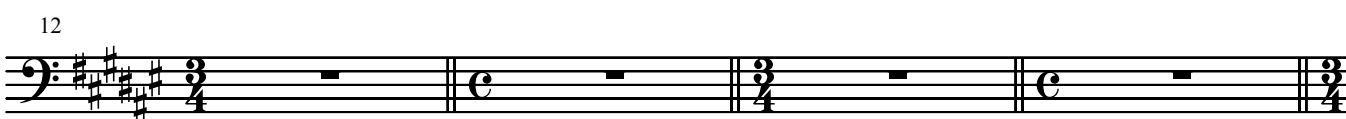
♩ = 55 4 ♩ = 85



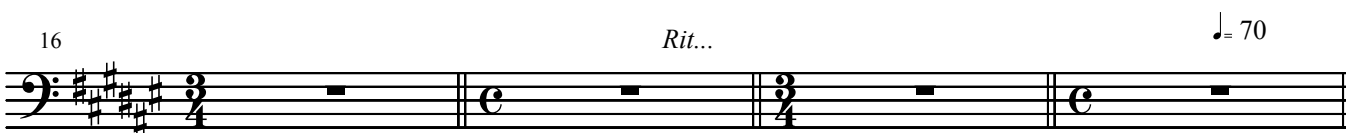
Bsn. 8



Bsn. 12



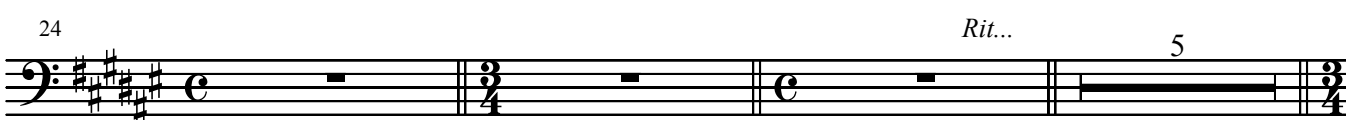
Bsn. 16 *Rit...* ♩ = 70



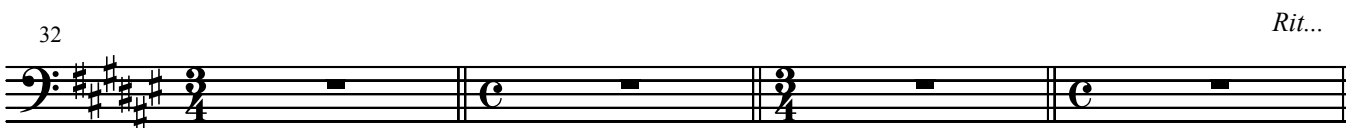
Bsn. 20 *Rit...* ♩ = 85



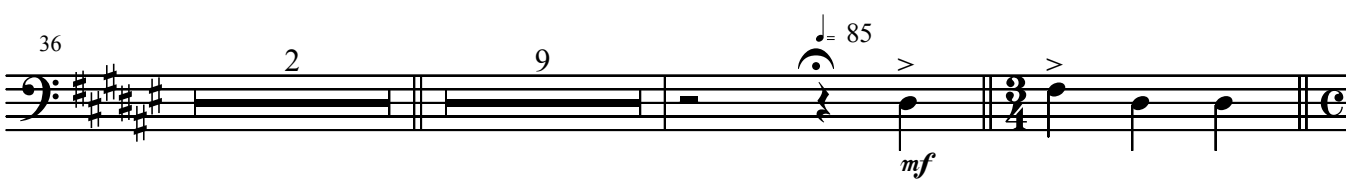
Bsn. 24 *Rit...* 5



Bsn. 32 *Rit...*



Bsn. 36 2 9 ♩ = 85 *mf*



49

Bsn.

53

Bsn.

57

Bsn.

60

♩ = 60

Bsn.

64

Bsn.

68

♩ = 60

Bsn.

72

Bsn.

76

2

Bsn.

81 *Rit...*

Bsn.

85 ♩ = 85

Bsn.

89 *Rit...* 5

Bsn.

97

Bsn.

101 *Rit...*

Bsn.

105 ♩ = 60 11

Bsn.

118

Bsn.

4- Tuba Mirum - El sonido maravilloso de la treompeta

Horn in F 1

$\text{♩} = 55$

mf *p*

Hn. 1

4 *Rit...* $\text{♩} = 85$

Hn. 1

9

Hn. 1

13

Hn. 1

17 *Rit...* $\text{♩} = 70$

Hn. 1

21 *Rit...* $\text{♩} = 85$

Hn. 1

25 *Rit...* 4 $\text{♩} = 85$ *mf*

Hn. 1

32

Hn. 1

35

Rit...

$\text{♩} = 60$

9

Hn. 1

47

$\text{♩} = 85$

mf

Hn. 1

51

f

Hn. 1

55

Rit...

Hn. 1

58

$\text{♩} = 60$

Hn. 1

62

Hn. 1

66

Hn. 1

70

$\text{♩} = 60$

Hn. 1

74

74

Hn. 1

78

p

78

Hn. 1

82

Rit...

85

82

Hn. 1

86

Rit...

86

Hn. 1

90

5

90

Hn. 1

98

f

98

Hn. 1

102

Rit...

102

Hn. 1

105

pp

60

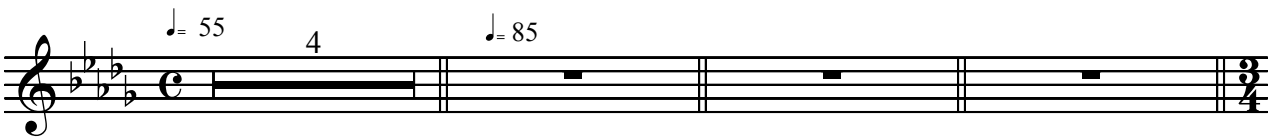
11

105

4- Tuba Mirum - El sonido maravilloso de la treompeta

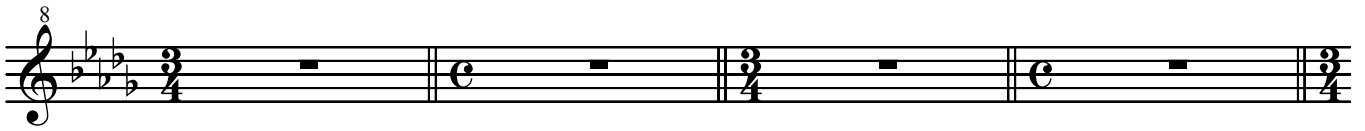
Horn in F 2

♩ = 55 4 ♩ = 85



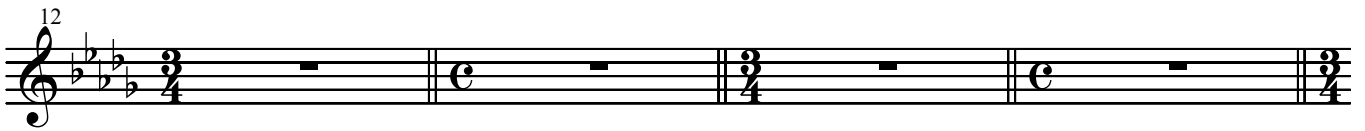
Hn. 2

8



Hn. 2


12



Hn. 2

16

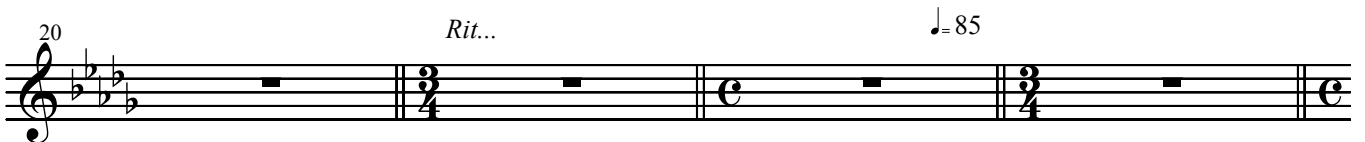
Rit... ♩ = 70



Hn. 2

20

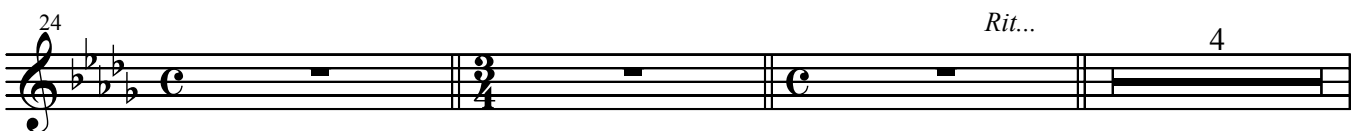
Rit... ♩ = 85



Hn. 2

24

Rit... 4




Hn. 2

31

♩ = 85

mf > > > > >



Hn. 2

35

Rit... ♩ = 60 9



Hn. 2

47

$\text{♩} = 85$

mf

Hn. 2

51

f

Hn. 2

55

Rit...

Hn. 2

58

$\text{♩} = 60$

Hn. 2

62

Hn. 2

66

Hn. 2

70

$\text{♩} = 60$

Hn. 2

74

2

Hn. 2

79

p

Hn. 2

82

Rit...

♩ = 85

Hn. 2

86

Rit...

Hn. 2

90

5

Hn. 2

98

f

Hn. 2

102

Rit...

Hn. 2

105

♩ = 60

11

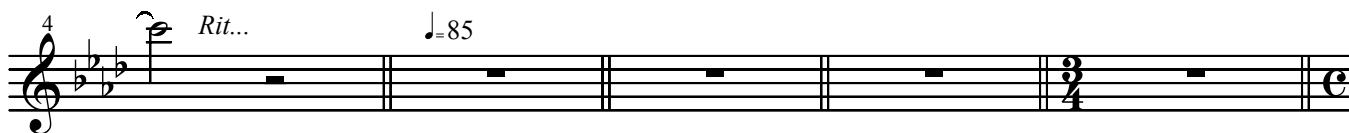
pp *ff*

4- Tuba Mirum - El sonido maravilloso de la treompeta

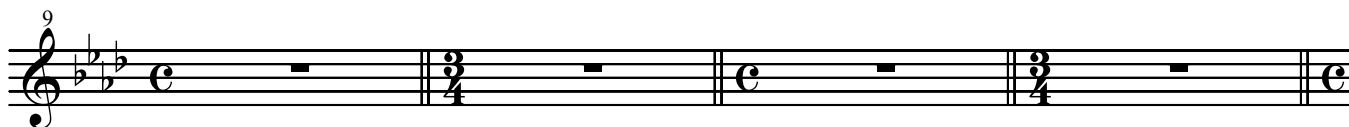
Trumpet in Bb



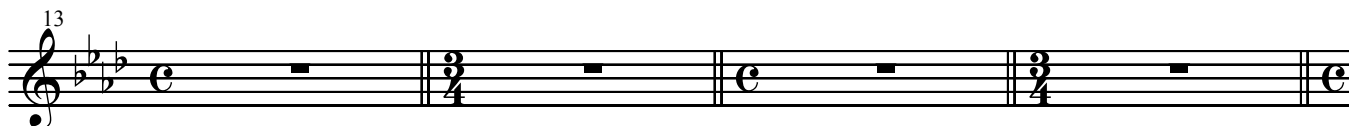
Bb Tpt.



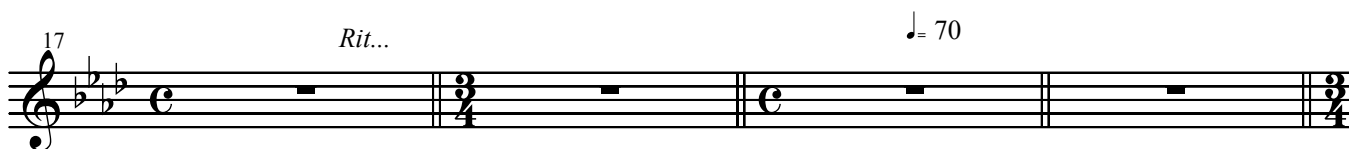
Bb Tpt.



Bb Tpt.



Bb Tpt.



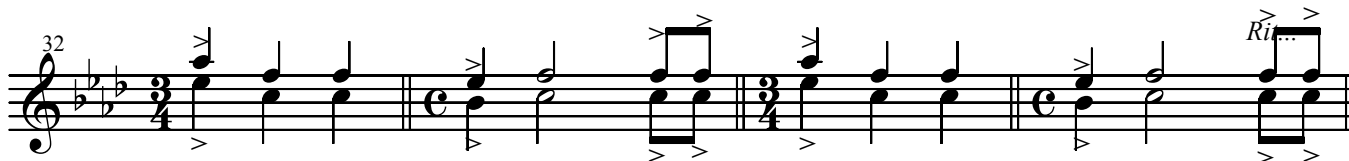
Bb Tpt.



Bb Tpt.



Bb Tpt.



Bb Tpt.

36 $\text{♩} = 60$ 9 85 *mf*

Bb Tpt.

Bb Tpt.

52 *f*

Bb Tpt.

56 *Rit.*

Bb Tpt.

60 $\text{♩} = 60$

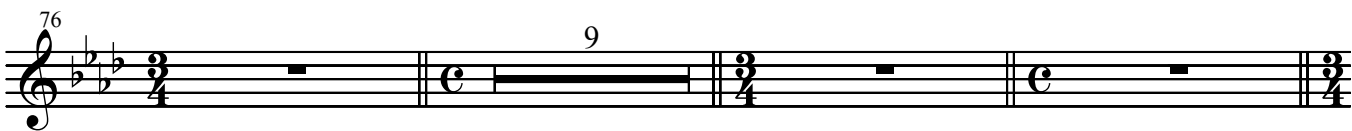
Bb Tpt.

Bb Tpt.


68 $\text{♩} = 60$

Bb Tpt.


Bb Tpt. 76 9




Bb Tpt. 88 *Rit...* 5



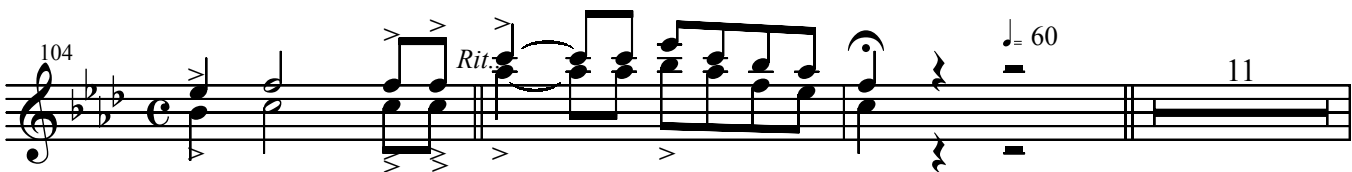
Bb Tpt. 96



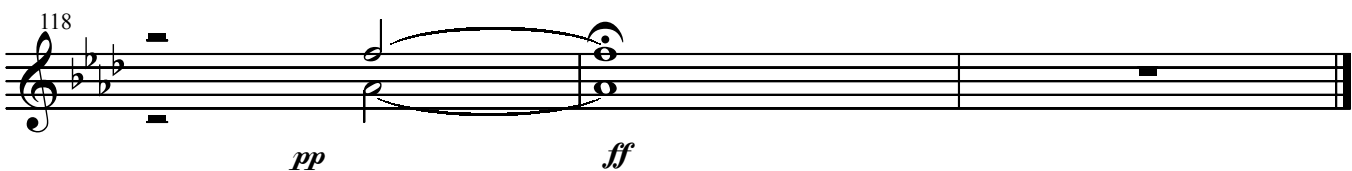
Bb Tpt. 100 *f*



Bb Tpt. 104 *Rit.* 60 11



Bb Tpt. 118 *pp* *ff*



4- Tuba Mirum - El sonido maravilloso de la treompeta

Tenor Trombone

♩ = 55

mf

T. Tbn.

4

Rit...

♩ = 85

mp

T. Tbn.

8

T. Tbn.

12

T. Tbn.

16

Rit...

♩ = 70

T. Tbn.

20

Rit...

♩ = 85

T. Tbn.

24

Rit...

4

T. Tbn.

31

♩ = 85

mf

T. Tbn.

34

Rit...

T. Tbn.

37 $\text{♩} = 60$ 9 $\text{♩} = 85$ *mf* 3/4 C

49

T. Tbn.

The musical score for T. Tbn. consists of four measures. Measure 49 starts with a treble clef, a key signature of two sharps (D major), and a common time signature (C). The notes are D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), and D5 (quarter). Measure 50 is in 3/4 time and contains D4 (quarter), E4 (quarter), F#4 (quarter), and G#4 (quarter). Measure 51 is in common time and contains D4 (quarter), E4 (quarter), F#4 (quarter), and G#4 (quarter). Measure 52 is in 3/4 time and contains D4 (quarter), E4 (quarter), F#4 (quarter), and G#4 (quarter). All notes have an accent (>) above them.

52

T. Tbn.

52

53

54

55

55

T. Tbn.

Rit...

T. Tbn.

58

♩ = 60

62

T. Tbn.

62

3/4

2/4

2/4

2/4

2/4

66

T. Tbn.

66

67

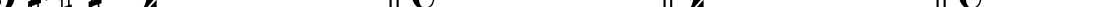
68

69

70

70 $\text{♩} = 60$

T. Tbn.



74

T. Tbn.

3/4

C

3/4

C

2

79

T. Tbn.

p

82

T. Tbn.

Rit...

85

T. Tbn.

♩ = 85

89

T. Tbn.

Rit...

5

97

T. Tbn.

f

101

T. Tbn.

104

T. Tbn.

Rit.

♩ = 60

107

T. Tbn.

11

pp

ff

4- Tuba Mirum - El sonido maravilloso de la treompeta

Bass Trombone

♩ = 55

mf

Rit...

B. Tbn.

5

♩ = 85

mp

B. Tbn.

10

B. Tbn.

14

Rit...

B. Tbn.

18

♩ = 70

Rit...

B. Tbn.

22

♩ = 85

B. Tbn.

26

Rit...

4

♩ = 85

mf

B. Tbn.

33

Rit...

36 $\text{♩} = 60$ 9 $\text{♩} = 85$ *mf*

B. Tbn.

48

B. Tbn.

52 *f*

B. Tbn.

56 *Rit.*

B. Tbn.

59 $\text{♩} = 60$

B. Tbn.

63

B. Tbn.

67

B. Tbn.

71 $\text{♩} = 60$

B. Tbn.

B. Tbn.

75

76

77

2

p

80

B. Tbn.



B. Tbn.

84 *Rit...* ♩ = 85

B. Tbn. 88 *Rit...* 5

96

B. Tbn.

96

B. Tbn.

B. Tbn.

100

f

B. Tbn.

104

Rit.

♩ = 60

11

118

B. Tbn.

The musical score for the B. Tbn. part shows a melodic line starting on a low note, moving up to a higher note, and then down to a lower note. The dynamics are marked *pp* (pianissimo) and *ff* (fortissimo). The score is written on a single staff with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked *And.* (Andante). The score is divided into two measures by a bar line. The first measure contains the notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135

4- Tuba Mirum - El sonido maravilloso de la treompeta

Tuba

♩ = 55

2

Rit...

♩ = 85

mf

mp

Tba.

6

Tba.

10

Tba.

14

Rit...

Tba.

18

♩ = 70

Rit...

Tba.

22

♩ = 85

Tba.

26

Rit...

4

♩ = 85

mf

Tba.

33

Rit...

36 $\text{♩} = 60$ 9 $\text{♩} = 85$ *mf*

Tba.

48

Tba.

52 *f*

Tba.

56 *Rit.*

Tba.

59 $\text{♩} = 60$

Tba.

63

Tba.

67

Tba.

71 $\text{♩} = 60$

Tba.

75

Tba.

8

9

87 *Rit...* 5

Tba.

The musical score for the Tuba (Tba.) part is written on a single staff in bass clef. It begins with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The first measure contains a whole note chord consisting of F#, C#, and G# notes. This is followed by a double bar line. The second measure is in 3/4 time and contains a whole rest. This is followed by another double bar line. The third measure is in common time and contains a whole rest. This is followed by a double bar line. The fourth measure is in common time and contains a whole note chord consisting of F#, C#, and G# notes. This is followed by a double bar line. The fifth measure is in 3/4 time and contains a whole rest. This is followed by a double bar line. The sixth measure is in 3/4 time and contains a whole rest. The score is marked with a tempo change to 'Rit...' (Ritardando) and a measure number of 5.

95

Tba.

The musical score for the Tuba (Tba.) part consists of five measures. The first measure is in 3/4 time, featuring a series of eighth notes ascending from G2 to D3, with a final quarter note on D3. The subsequent four measures are in common time (C), each containing a single half note on D2. The time signature changes from 3/4 to C and back to 3/4 twice throughout the sequence.

99

Tba.

The musical score for the Tuba (Tba.) part is written on a single staff with a bass clef. The key signature has three sharps (F#, C#, G#), and the time signature is 3/4. The score begins with a measure containing a whole note chord of F#, C#, and G# (labeled with an '8' below the staff). This is followed by a double bar line. The next measure contains a whole rest. The third measure starts with a forte 'f' dynamic and a half note G2, marked with an accent (>). The fourth measure contains two quarter notes, F#2 and E2, both marked with accents (>). The fifth measure contains a half note D2, marked with an accent (>). The sixth measure contains a whole note chord of F#2, C#2, and G#2, marked with an accent (>). The score ends with a double bar line.

[illegible]

106 $\text{♩} = 60$ 11

Tba.

The musical score for the Tuba (Tba.) part is written on a single staff in bass clef. The key signature has three sharps (F#, C#, G#). The tempo is marked as quarter note = 60. The score begins at measure 106 with a whole note G2, followed by a whole rest. A repeat sign appears after the first measure. The second measure contains a whole rest. The third measure contains a whole note G2, marked with a piano (pp) dynamic. The fourth measure contains a whole rest. The fifth measure contains a whole note G2, marked with a fortissimo (ff) dynamic. The score ends with a double bar line.

4- Tuba Mirum - El sonido maravilloso de la treompeta

♩ = 55 *Rit...*

Tenor Solista

Bajo Solista

Piano

5 8 5 85

Ten. Sl.

Baj. Sl.

mf El so ni do ma ra vi llo so de la trompe ta re tum ban do por los se

5 85

Pno.

5 *f*

9 8

Ten. Sl.

Baj. Sl.

pul cros, re tum ban do por los se pul cros reu ni raa to dos an teel

9

Pno.

13

Ten. Sl.

Baj. Sl.

Pno.

tro no re tum ban do por los se pul cros re tum ban do por los se

17

Ten. Sl.

Baj. Sl.

Pno.

pul cros reu ni ra to dos an teel tro no.

Rit... $\text{♩} = 70$

p

21

Ten. Sl.

Baj. Sl.

Pno.

Rit... $\text{♩} = 85$

mf

25 *Rit...*

Ten. Sl.

Baj. Sl.

Pno.

25

29 ♩ = 85

Ten. Sl.

Baj. Sl.

Pno.

29

29

♩ = 85

f

33 *Rit...*

Ten. Sl.

Baj. Sl.

Pno.

33

33

Ten. Sl. 37 $\text{♩} = 60$ mf La na tu ra le zay la muer te sea som bra rán sea som bra *Rit...* réncuan do re suc ci ten las cria

Baj. Sl.

Pno. 37 mf *Rit...*

Ten. Sl. 41 $\text{♩} = 60$ tu ras, pa ra res pon der an teel juez. La na tu ra le zay la muerte sea som bra rán sea som bra

Baj. Sl.

Pno. 41 p $\text{♩} = 60$ 3

Ten. Sl. 45 *Rit...* $\text{♩} = 85$ rán cuan do re su ci ten las cria tu ras pa ra res pon der an teel Juez.

Baj. Sl.

Pno. 45 *Rit...* $\text{♩} = 85$ f

49

Ten. Sl.

Baj. Sl.

Pno.

53

Ten. Sl.

Baj. Sl.

Pno.

f

57

Ten. Sl.

Baj. Sl.

Pno.

Rit...

$\text{♩} = 60$

mf Y por a quel por

61

Ten. Sl.

Baj. Sl.

Pno.

8

61

61

fe ti co li bro en que to does ta con te ni do, en que to does ta con te

65

Ten. Sl.

Baj. Sl.

Pno.

8

65

65

ni do, el mun do se ra juz ga do, en que to does ta con te

69

Ten. Sl.

Baj. Sl.

Pno.

8

69

69

ni do en que to does ta con te ni do, el mun do se rá juz

♩ = 60

73

Ten. Sl.

Baj. Sl.

Pno.

ga do, el mun do se rá juz ga do, se rá juz

77

Ten. Sl.

Baj. Sl.

Pno.

ga do.

mf Cuan doel juez sea ya sen ta do to do loo

81

Ten. Sl.

Baj. Sl.

Pno.

cul to sal draa la luz; to do loo cul to sal draa la luz; na da que da rá im pu ne.

84 *Rit...* ♩ = 85

Ten. Sl.

Baj. Sl.

Pno.

rit.

Rit... ♩ = 85

mf

84

88 *Rit...*

Ten. Sl.

Baj. Sl.

Pno.

Rit...

88

93 ♩ = 85

Ten. Sl.

Baj. Sl.

Pno.

93 ♩ = 85

mf

93

97

Ten. Sl.

Baj. Sl.

Pno.

f

101

Ten. Sl.

Baj. Sl.

Pno.

Rit...

105

Ten. Sl.

Baj. Sl.

Pno.

mf Que po dre de cir yo, des di cha do?, des di

mf

$\text{♩} = 60$

3

109 *Rit...* $\text{♩} = 60$

Ten. Sl. 8 cha do. A que pro tec tor in vo ca ré, cuán do ni los jus to se tán se gu ros. Que po dré de

Baj. Sl.

109 *Rit...* $\text{♩} = 60$

Pno. 109

113 *Rit...*

Ten. Sl. 8 cir yo, des di cha do? des di cha do. A que pro tec tor in vo ca ré,

Baj. Sl.

113 *Rit...*

Pno. 113

117

Ten. Sl. 8 cuán do ni los jus tos es tán se gu ros.

Baj. Sl.

117 *pp* *ff*

Pno. 117

4- Tuba Mirum - El sonido maravilloso de la treompeta

This musical score is for a piece titled "4- Tuba Mirum - El sonido maravilloso de la treompeta". It is arranged for four vocalists (Sopranos, Contraltos, Tenores, Bajos) and a Piano. The score is divided into two systems.

First System:

- Vocalists:** Soprano, Contralto, Tenor, and Bass staves. Each staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked as $\text{♩} = 55$. The first four measures are marked with a fermata. The fifth measure is marked with a fermata and a tempo change to $\text{♩} = 85$. The sixth measure is marked with a fermata and a tempo change to $\text{♩} = 85$.
- Piano:** The piano part is written for the right and left hands. It begins with a treble clef, a key signature of three sharps, and a common time signature. The tempo is marked as $\text{♩} = 55$. The first four measures are marked with a fermata. The fifth measure is marked with a fermata and a tempo change to $\text{♩} = 85$. The sixth measure is marked with a fermata and a tempo change to $\text{♩} = 85$. The piano part is marked with a forte dynamic (f) in the fifth measure.

Second System:

- Vocalists:** Soprano, Contralto, Tenor, and Bass staves. Each staff begins with a treble clef, a key signature of three sharps, and a common time signature. The tempo is marked as $\text{♩} = 55$. The first four measures are marked with a fermata. The fifth measure is marked with a fermata and a tempo change to $\text{♩} = 85$. The sixth measure is marked with a fermata and a tempo change to $\text{♩} = 85$.
- Piano:** The piano part is written for the right and left hands. It begins with a treble clef, a key signature of three sharps, and a common time signature. The tempo is marked as $\text{♩} = 55$. The first four measures are marked with a fermata. The fifth measure is marked with a fermata and a tempo change to $\text{♩} = 85$. The sixth measure is marked with a fermata and a tempo change to $\text{♩} = 85$. The piano part is marked with a forte dynamic (f) in the fifth measure.

11

Sops.

11

Conts.

11

Tres.

8 11

Bjos.

11

Pno.

16

Sops.

16

Conts.

16

Tres.

8 16

Bjos.

Rit... $\text{♩} = 70$

16

Pno.

16

Rit... $\text{♩} = 70$

p

21 *Rit...* ♩ = 85

Sops.

Conts.

Tres.

Bjos.

Pno.

Rit ♩ = 85 *mf*

26 *Rit...*

Sops.

Conts.

Tres.

Bjos.

Pno.

Rit.

31 $\text{♩} = 85$ *Rit...*

Sops.

Conts.

Tres.

Bjos.

Pno.

f

36 $\text{♩} = 60$ *Rit...*

Sops.

Conts.

Tres.

Bjos.

Pno.

mf

41 $\text{♩}60$ *Rit...*

Sops.

41

Conts.

41

Tres.

8 41

Bjos.

41

Pno.

41 *p* 3

46 $\text{♩}85$

Sops.

46

Conts.

46

Tres.

8 46

Bjos.

46

Pno.

46 *f*

51

Sops.

51

Conts.

51

Tres.

51

Bjos.

51

Pno.

f

51

56

Sops.

56

Conts.

56

Tres.

56

Bjos.

56

Pno.

Rit...

$\text{♩} = 60$

Rit. >

$\text{♩} = 60$

mf

56

61

Sops.

61

Conts.

61

Tres.

8
61

Bjos.

61

Pno.

66

Sops.

66

Conts.

66

Tres.

8
66

Bjos.

66

Pno.

71 $\text{♩} = 60$

Sops. p El mundo se rá juz ga do, el mundo se rá juz ga do, se

Conts. p El mundo se rá juz ga do, el mundo se rá juz ga do, se

Tres. p El mundo se rá juz ga do, el mundo se rá juz ga do, se

Bjos. p Se rá juz ga do, se rá juz ga do, se

p Se rá juz ga do, se

71 $\text{♩} = 60$

Pno. p

76

Sops. rá juz ga do.

Conts. rá juz ga do.

Tres. rá juz ga do.

Bjos. rá juz ga do.

rá juz ga do.

76 *mp*

Pno. *mp*

82 *Rit...* ♩ = 85

Sops.

Conts.

Tres.

Bjos.

Pno.

rit.
Rit... ♩ = 85
mf

86 *Rit...*

Sops.

Conts.

Tres.

Bjos.

Pno.

Rit...

91 $\text{♩} = 85$

Sops.

Conts.

Tres.

Bjos.

91 $\text{♩} = 85$

Pno.

96

Sops.

Conts.

Tres.

Bjos.

96

Pno.

101 *Rit...*

Sops.

Conts.

Tres.

Bjos.

Pno.

♩ = 60 *Rit...*

106

Sops.

Conts.

Tres.

Bjos.

Pno.

mf

♩ = 60

Rit...

111

Sops.

111

Conts.

111

Tres.

8

111

Bjos.

♩ = 60

Rit...

111

Pno.

111

116

Sops.

116

Conts.

116

Tres.

8

116

Bjos.

116

Pno.

116

pp

ff

4- Tuba Mirum - El sonido maravilloso de la treompeta

Piano

♩ = 55 4 ♩ = 85

f

Pno.

8 8

Pno.

12 12

Pno.

16 16 *Rit...* ♩ = 70 *p*

Pno.

20 20 *Rit* ♩ = 85 *mf*

The musical score is written for piano and piano accompaniment. The piano part is in treble clef with a key signature of four sharps (F#, C#, G#, D#) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The score is divided into five systems, each with a measure number (8, 12, 16, 20) at the beginning. The tempo is marked as ♩ = 55, 4, and ♩ = 85. The dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and accidentals.

Pno.

23

23

Rit..

Pno.

27

27

Pno.

31

31

$\text{♩} = 85$

f

Pno.

35

35

Rit...

$\text{♩} = 60$

mf

Pno.

39

39

Rit...

p

3

$\text{♩} = 60$

Pno.

43

Rit...

Pno.

47

$\text{♩} = 85$

f

Pno.

51

f

Pno.

55

Rit...

Pno.

58

$\text{♩} = 60$

mf

Pno.

62

Pno.

66

Pno.

70

♩ = 60

Pno.

74

Pno.

78

mp

Pno.

Measures 81-83: Treble and bass staves. Treble staff has a key signature of four sharps (F#, C#, G#, D#) and a common time signature. Bass staff has a key signature of three sharps (F#, C#, G#) and a common time signature. The music consists of chords and single notes.

Pno.

rit.
Rit...

Measures 84-86: Treble and bass staves. Treble staff has a key signature of four sharps (F#, C#, G#, D#) and a common time signature. Bass staff has a key signature of three sharps (F#, C#, G#) and a common time signature. Measure 84 features a rapid sixteenth-note arpeggiated figure in the right hand. Measure 85 has a tempo marking of quarter note = 85 and a dynamic marking of *mf*. Measure 86 is a whole note chord in the right hand.

Pno.

Rit...

Measures 87-89: Treble and bass staves. Treble staff has a key signature of four sharps (F#, C#, G#, D#) and a common time signature. Bass staff has a key signature of three sharps (F#, C#, G#) and a common time signature. Measure 87 is a whole note chord in the right hand. Measures 88-89 feature a 3/4 time signature change.

Pno.

Measures 90-92: Treble and bass staves. Treble staff has a key signature of four sharps (F#, C#, G#, D#) and a common time signature. Bass staff has a key signature of three sharps (F#, C#, G#) and a common time signature. Measures 90-92 feature a 3/4 time signature change.

Pno.

mf

Measures 93-95: Treble and bass staves. Treble staff has a key signature of four sharps (F#, C#, G#, D#) and a common time signature. Bass staff has a key signature of three sharps (F#, C#, G#) and a common time signature. Measure 93 features a rapid sixteenth-note arpeggiated figure in the right hand. Measure 94 has a tempo marking of quarter note = 85 and a dynamic marking of *mf*. Measure 95 is a whole note chord in the right hand.

Pno.

97

97

f

Pno.

101

101

Rit...

Pno.

105

105

mf

$\text{♩} = 60$

Rit...

Pno.

110

110

$\text{♩} = 60$

Pno.

114

114

Rit...

Pno.

118

118

pp

ff

3

4- Tuba Mirum - El sonido maravilloso de la treompeta

Timpani score for the first movement of the Piano Concerto in D major, Op. 23, by Franz Liszt. The score is written in bass clef with a key signature of two sharps (F# and C#). The tempo is marked "Allegretto" with a metronome marking of 55. The time signature is 3/4.

The score consists of 32 measures, divided into eight systems of four measures each. The first system (measures 1-4) includes a dynamic marking of *f* (forte) at the beginning. The second system (measures 5-8) includes a dynamic marking of *p* (piano) at the beginning. The third system (measures 9-12) includes a dynamic marking of *mf* (mezzo-forte) at the beginning. The fourth system (measures 13-16) includes a dynamic marking of *f* (forte) at the beginning. The fifth system (measures 17-20) includes a dynamic marking of *p* (piano) at the beginning. The sixth system (measures 21-24) includes a dynamic marking of *mf* (mezzo-forte) at the beginning. The seventh system (measures 25-28) includes a dynamic marking of *f* (forte) at the beginning. The eighth system (measures 29-32) includes a dynamic marking of *f* (forte) at the beginning.

The score includes various musical notations, including rests, eighth notes, and sixteenth notes. The tempo is marked "Allegretto" with a metronome marking of 55. The time signature is 3/4. The score is written in bass clef with a key signature of two sharps (F# and C#).

36 $\text{♩} = 60$ 9 $\text{♩} = 85$

Timp.

The musical score for the Timpani part is written on a single staff in bass clef. It begins with a key signature of three sharps (F#, C#, G#) and a common time signature. The tempo is marked as quarter note = 60. The score consists of several measures, including a double bar line followed by a measure with a whole rest, and a final measure with a quarter note marked with a forte (f) dynamic. The number 36 is written above the first measure, and the number 9 is written above the measure with the whole rest. The tempo marking changes to quarter note = 85 after the double bar line.

48

Timp.

52

Timp.

f

56 *Rit...*

Timp.

56 *Rit...*

Timp.

60 $\text{♩} = 60$

Temp.

64

Timp.

3/4

68 ♩ = 60

Timp.

3/4 C 3/4 C 3/4

72

Timp.

3/4 C 3/4 C 3/4

76

Timp.

9

88

Timp.

Rit...

4

♩ = 85

95

Timp.

99

Timp.

f

103

Timp.

Rit...

♩ = 60

107

Timp.

10

pp *ff* *ff*

4- Tuba Mirum - El sonido maravilloso de la treompeta

Platillos
Tam Tam

♩ = 55 4 ♩ = 85

9

Palt.
T. Tam

14

Palt.
T. Tam

Rit...

19

♩ = 70 *Rit...* ♩ = 85

Palt.
T. Tam

pp

24

Palt.
T. Tam

Rit... 5

ff *pp* *ff* *pp*

33

Palt.
T. Tam

Rit... 2 10

ff *pp* *ff*

48

Palt.
T. Tam

pp *ff* *pp* *ff*

53

Palt.
T. Tam

Rit...

pp *ff* *pp* *ff*

58 $\text{♩} = 60$

Palt. 2

T. Tam

64

Palt.

T. Tam

69 $\text{♩} = 60$

Palt.

T. Tam

74 9

Palt.

T. Tam

87 *Rit...* 5

Palt.

T. Tam

pp

96

Palt.

T. Tam

ff *pp* *ff*

101

Palt.

T. Tam

pp *ff*

103 *Rit...* 2 12

Palt.

T. Tam

pp *ff* *pp* *ff*

4- Tuba Mirum - El sonido maravilloso de la treompeta

Gran Casa

♩ = 55 4 ♩ = 85

C **C**

f

9

Gr. Casa

C **C**

14

Gr. Casa

C

Rit...

19

Gr. Casa

♩ = 70 *Rit...* ♩ = 85

C **C**

mf

24

Gr. Casa

Rit... 5

C **C**

f

33

Gr. Casa

Rit... 2 10

C **C**

48

Gr. Casa

C

f

53

Gr. Casa

Rit...

C **C**

f

58 $\text{♩} = 60$ 2

Gr. Casa

64

Gr. Casa

69 $\text{♩} = 60$

Gr. Casa

74 9

Gr. Casa

87 *Rit...* 5

Gr. Casa

96

Gr. Casa

101 *Rit...* 2

Gr. Casa

f

107 11

Gr. Casa

pp *ff*

4- Tuba Mirum - El sonido maravilloso de la treompeta

Xylofón

♩ = 55 4 ♩ = 85

Xyl.

Xyl.

Xyl.

Rit... ♩ = 70 *p*

Xyl.

Rit ♩ = 85

Xyl.

Rit...

Xyl.

Xyl.

Rit... 2 3 ♩ = 60 *p* 3

Xyl. 43 5

Xyl. 50 *f*

Xyl. 54

Xyl. 57 *Rit...*

Xyl. 60 ♩ = 60

Xyl. 64

Xyl. 68 ♩ = 60

Xyl. 72

Xyl. 76 *9*

Xyl. 88 *Rit...* *5*

Xyl. 96

Xyl. 100

Xyl. 104 *Rit...* *2* *11* *pp*

Xyl. 119 *ff*

4- Tuba Mirum - El sonido maravilloso de la treompeta

Violin I

♩ = 55 4 ♩ = 85

Vln. I

Vln. I

Vln. I

Rit... ♩ = 70

Vln. I

Rit... ♩ = 85
mf

Vln. I

Rit...

Vln. I

Vln. I

divisi ♩ = 85
f

Vln. I

33

Vln. I

36

Vln. I

49

Vln. I

53

Vln. I

57

Vln. I

62

Vln. I

66

Vln. I

70

Vln. I

73

Rit...

$\text{♩} = 60$

10

Rit...

2

$\text{♩} = 60$

non div.

p

mp

divisi

mf

f

Vln. I 76 *mf* *mp*

Vln. I 80 *p* *non div.* *divisi*

Vln. I 84 *Rit...* 85

Vln. I 88 *Rit...* 4 *non div.* 85 *mf*

Vln. I 95

Vln. I 98 *divisi* *f*

Vln. I 101

Vln. I 104 *Rit.* 60

Vln. I 107 11 *divisi* *pp* *ff*

4- Tuba Mirum - El sonido maravilloso de la treompeta

Violin II

♩ = 55 4 ♩ = 85

Vln. II

Vln. II

Vln. II

Vln. II

Vln. II

Vln. II

Vln. II

Vln. II

33

Rit...

Vln. II

36

$\text{♩} = 60$

10

Vln. II

49

Vln. II

53

Vln. II

57

Rit...

2

$\text{♩} = 60$

Vln. II

62

Vln. II

66

Vln. II

70

$\text{♩} = 60$

p

mp

Vln. II

73

mf

f

Vln. II

76

mf

mp

Vln. II

80

p

Vln. II

84

divisi

rit.

85

Vln. II

88

rit.

4

non div.

mf

Vln. II

95

Vln. II

98

f

Vln. II

102

rit.

Vln. II

105

pp

ff

4- Tuba Mirum - El sonido maravilloso de la treompeta

Viola

♩ = 55 4 ♩ = 85

Vla.

8

Vla.

12

Vla.

16 *Rit...* ♩ = 70

Vla.

20 *Rit...* ♩ = 85

mf

Vla.

24 *Rit...*

Vla.

27

Vla.

30 ♩ = 85

f

33 *Rit...*

Vla.

36 $\text{♩} = 60$ 10

Vla.

49

Vla.

53 *f*

Vla.

57 *Rit...* $\text{♩} = 60$

Vla.

61

Vla.

65

Vla.

69 $\text{♩} = 60$ *p* *mp*

Vla.

73
Vla. *mf* *f*

77
Vla. *mf* *mp* *p*

82
Vla. *Rit...* ♩ = 85

86
Vla. *Rit...*

90
Vla. ♩ = 85 *mf*

97
Vla. *f*

101
Vla. *f*

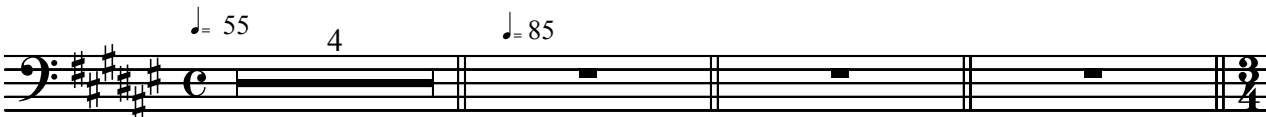
104
Vla. *Rit...* ♩ = 60

107
Vla. *pp* *ff* *divisi*

4- Tuba Mirum - El sonido maravilloso de la treompeta

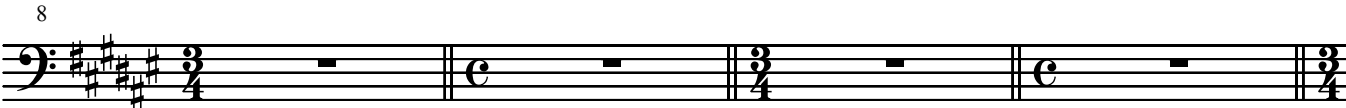
Cello

♩ = 55 4 ♩ = 85



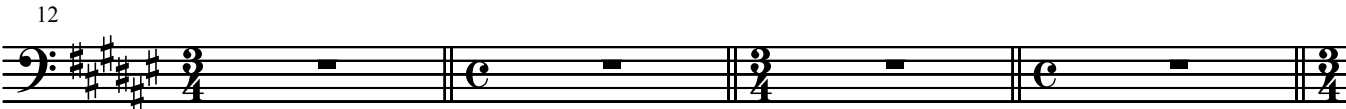
Vlc.

8



Vlc.

12



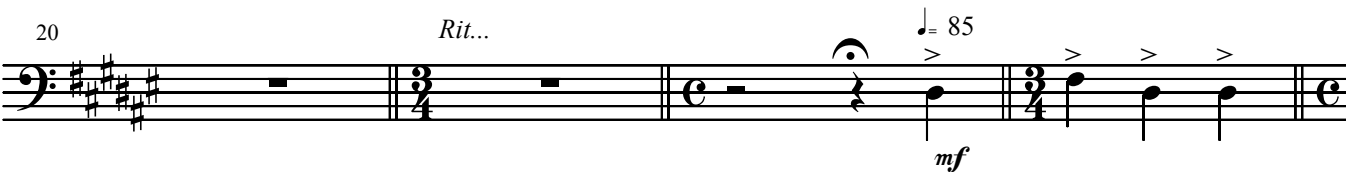
Vlc.

16 *Rit...* ♩ = 70




Vlc.

20 *Rit...* ♩ = 85 *mf*



Vlc.

24 *Rit...*



Vlc.

27



Vlc.

30 ♩ = 85 *f*



34 *Rit...* $\text{♩} = 60$

Vlc.

38 $\text{♩} = 85$ *mf*

Vlc.

50 *f*

Vlc.

54 *Rit...*

Vlc.

58 $\text{♩} = 60$

Vlc.

62

Vlc.

66

Vlc.

70 $\text{♩} = 60$ *p* *mp* *mf*

Vlc.

74

Vlc.

f *mf*

78

Vlc.

mp *p*

83

Vlc.

divisi *mf* *p* *♩ = 85*

87

Vlc.

Rit... *mf* *p* *mf* *♩ = 85*

94

Vlc.

non div. *mf* *p* *♩ = 85*

98

Vlc.

mf *p* *♩ = 85*

102

Vlc.

Rit. *mf* *p* *♩ = 85*

106

Vlc.

mf *p* *ff* *♩ = 60*

4- Tuba Mirum - El sonido maravilloso de la treompeta

Contrabass

♩ = 55 4 ♩ = 85

8

Cb.

8

12

Cb.

8

16

Rit... ♩ = 70

Cb.

8

20

Rit... ♩ = 85

mf

Cb.

8

24

Rit...

Cb.

8

27

Cb.

8

30

♩ = 85

f

Cb.

8

The musical score is written for Contrabass and Cb. (Cello) parts. The key signature is E major (four sharps). The time signature is 3/4. The score is divided into measures, with measure numbers 8, 12, 16, 20, 24, 27, and 30 indicated. The tempo is marked with ♩ = 55, 4, and ♩ = 85. The score includes various musical notations such as rests, notes, and dynamic markings like *mf* and *f*. The Cb. part starts with a rest in measure 8 and begins playing in measure 12. The Contrabass part starts with a rest in measure 8 and begins playing in measure 12. The score ends with a double bar line in measure 30.

34 *Rit...* $\text{♩} = 60$

Cb.

38 $\text{♩} = 85$ *mf*

Cb.

50 *f*

Cb.

54 *Rit...*

Cb.

58 $\text{♩} = 60$

Cb.

62

Cb.

66

Cb.

70 $\text{♩} > 60$ *p* *mp* *mf*

Cb.

74

Cb.

8

f

mf

78

Cb.

mp

p

83

Cb.

divisi

♩ = 85

87

Cb.

Rit...

4

94

Cb.

non div.

♩ = 85

mf

98

Cb.

f

102

Cb.

Rit.

106

Cb.

divisi

pp

ff

f